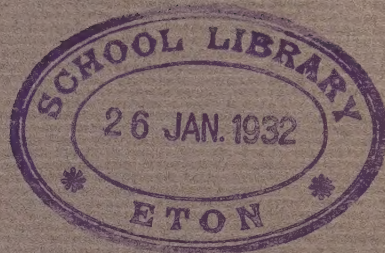


THE BRITISH MUSEUM
QUARTERLY — VOL. VI. NO. 3



LONDON
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1931

THE BRITISH MUSEUM QUARTERLY

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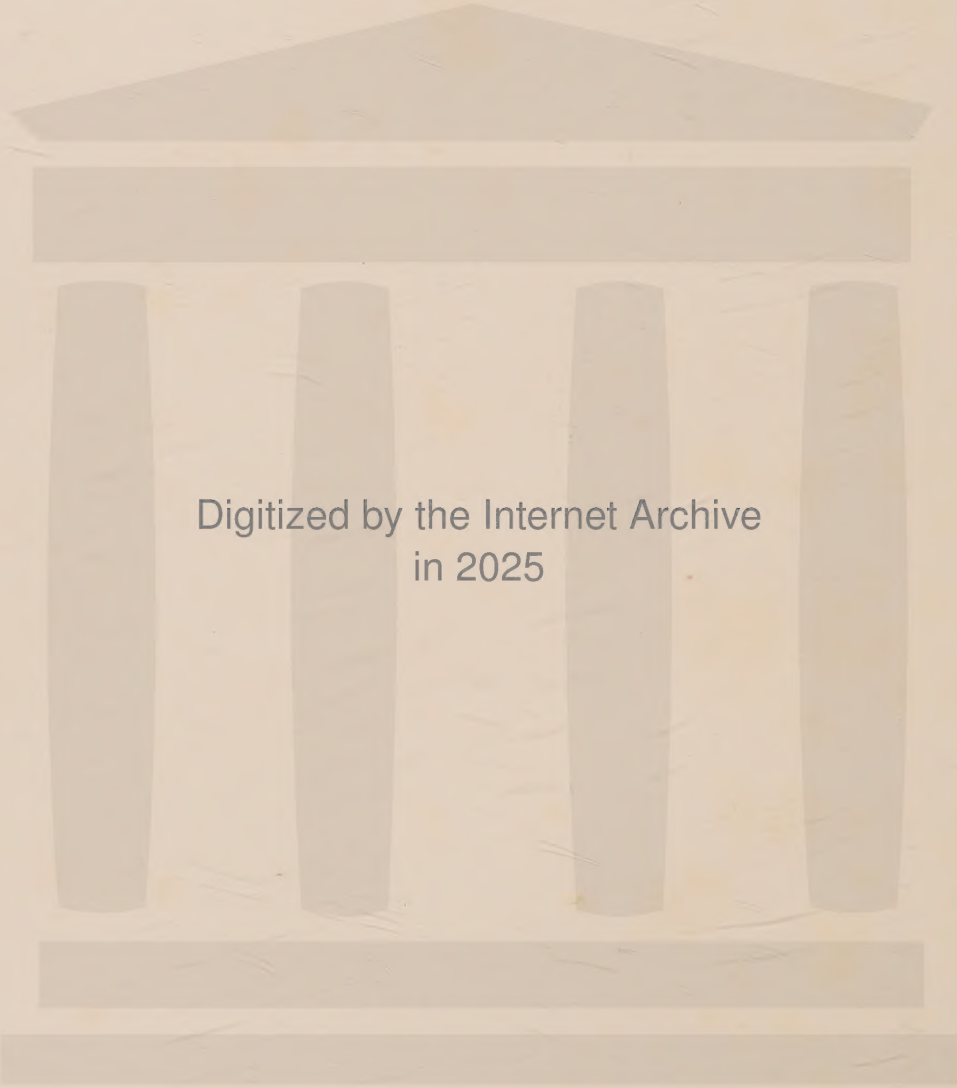
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pota uisus ihu xpi quam dedit illi deus
 palam facere seruis suis que oportet fue
 ri cito. et significauit mites per anglin su
 um seruo suo iohanni qui testimoniu per
 hibuit uero dei. et testimoniu ihu xpi in
 his q uerum uidit. **E**cce qui legunt et q
 audiunt uerba pphie hui et seruāt ea que in ea scripta sūt.
 temp enim prope est. **M**oses scriptis ecclis que sūt in agra gra
 nob et par ab eo qui est et qui erat. et qui uenit. et a septe
 spiritibus qui in aspectu throni ei sūt. et a ihu xpo qui ē testis
 fidei pmo genit mortuor et princeps regū terre. **V**enerit nos
 et lauit apēdas nris in sanguine suo. et fecit nos regnū et sacer
 dotes deo et pēi suo. ipi glā et iperū in secula seclor. am. **E**cce uen
 it cū nubibz et uidebit eum oīs oculus. et qui cū pupu gerit
 et plangeit se se cū oīs tribz terre. enā am. **E**go sū. **E**cce p
 apū et finis die dñs dñs q est. et qui erat et q uenit. est oīs q
 iohis se ut et princeps in tribulōne. et regno et paucima i ihu i nū
 la q appellatur pathmos pp libū dñi et testimoniu ihu. **I**n
 spu i oīa dic. et audiu p me uocē magnā tāq in tube ductē

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52. A NEW THIRTEENTH-CENTURY PICTURED APOCALYPSE.

IN the Prefatory Note to his British Academy Schweich Lectures on *The Apocalypse in Art* Dr M. R. James mentions a recently discovered thirteenth-century English Apocalypse in private hands. This manuscript has since been acquired for the Museum, where it is now Add. MS. 42555. The book, as will appear later, was written and painted, possibly at St. Augustine's, Canterbury, late in the thirteenth century. By the middle of the next century it had passed to Abingdon, and an inscription on a fly-leaf tells us how it left that monastery. 'This book was lent', the inscription may be translated, 'to the very honourable lady Lady Joan by the grace of God Queen of Scotland by the abbot and convent of Abingdon on the day of the Annunciation [25 March] in the 36th year of King Edward the third after the conquest [1362] up to Michaelmas next ensuing [29 September] and was delivered by Thomas Chilton chanter of the said house.'¹

Queen Joan of Scotland was the daughter of Edward II and since 1357 had been living in England separated from her husband David II. She died in August or September of 1362. There had also been a change in the government of the monastery in the intervening period, for the royal assent was given to the election of Peter de Hanneye on 24 July and the temporalities restored on 2 August 1362. So that it is possible that the manuscript was never returned to Abingdon. We lose sight of it, except for some inscriptions of the sixteenth century, until it appears again in the neighbourhood of Bristol towards the end of the eighteenth century. It was then in the possession of the Clarke family of Shirehampton, from whom it passed to the Rev. J. C. Knott, who bequeathed it to his granddaughter Mrs F. M. Linsdell, from whom it was acquired for the Museum.

The pictured Apocalypses, of which this is the latest member to be

¹ A similar loan of a picture book from a monastery to a noble lady with a limit of date is implied by the letter probably in the hand of Matthew Paris in the Trinity College Dublin Life of St Alban thus translated by Dr James, *La Estoire de Sein Aedward le Rei*, p. 21: 'Send, please, to the lady countess of Arundel, Isabel, that she is to send you the book about St Thomas the Martyr and St Edward which I translated and portrayed and which the lady countess of Cornwall may keep until Whitsuntide.'

discovered, were produced in large numbers, particularly in England and France, mainly in the thirteenth and fourteenth centuries. They are usually classified in two families, and the present manuscript belongs to the second and larger of the two classes. This class has a tendency to fall into a number of sub-groups, the lines of demarcation of which are not always easy to determine. But the present manuscript belongs definitely to a group which has been styled the Canterbury group because of the possible connexion of its chief member, the Lambeth MS. 209, with St Augustine's, Canterbury. The characteristics of these manuscripts have been elucidated by Mr Eric Millar in his account of the Lambeth MS. in the *Bulletin de la Société Française de Reproductions de Manuscrits à Peintures*, 1924. In this group of eight manuscripts (two of English and six, including the British Museum Add. MS. 17333, of French origin) one, the manuscript formerly no. 55 in the collection of Mr H. Yates Thompson, has hitherto been regarded as unique in the possession of a full series of illustrations to the Commentary as well as to the text of the Apocalypse. The Abingdon Apocalypse, however, has a similar series, though it is to be remarked that the Commentary or Exposition so illustrated, which is excerpted from the work of Berengaudus, is here in French while in the Yates Thompson MS. it is in Latin. The intimate connexion of these two manuscripts with one another and with the Lambeth MS. is apparent on a close comparison of the pictures in the three books. An examination of the first page of the Abingdon Apocalypse (Pl. XXV) leaves no room for doubt that it was executed in the same studio as the corresponding pages of the Lambeth MS. (cf. Millar, *op. cit.*, pl. xiv) and the Yates Thompson MS. (cf. *Illustrations of One Hundred MSS. in the library of H. Y. Thompson*, iv, pl. xxxi), although there is the customary variation in the handling of details. A like impression of general similarity of design and treatment combined with individual variation of details results from an examination of the pictures of both text and exposition in the two manuscripts.

These three manuscripts, Lambeth, Yates Thompson and Abingdon, are of the half-page picture type common in the second family. Lambeth, however, has at the end, with other matter, a series of



est le position de la quarte uision •
tote terre se est esmerueille apres la beste. 7 **P**ar tier sunt

pictures of the life and death of St John, which more properly belongs to manuscripts of the first family. Four leaves at the beginning and three at the end of Abingdon appear to have been intended for a similar series. Some of these leaves are divided by ruling into two compartments, and in two cases rough plummet sketches indicate the scenes to be reproduced. The Yates Thompson MS. may have originally contained pictures of this type. The Abingdon, like the Yates Thompson MS., was originally left unfinished. But while the Yates Thompson MS. was later coloured by an Italian artist, Abingdon still remains as it was left with its pictures in various stages of completeness. It thus illustrates clearly in an actual example the methods of medieval illuminators. Some of the compositions in which the figures have not been coloured (cf. Pl. XXVI) are fine examples of the characteristically English art of vigorous and expressive line drawing.

R. F.

53. THE WARTON CORRESPONDENCE.

By the generous gift of Lieut.-Col. John Murray two volumes of the correspondence of Thomas Warton have recently been added to the Museum collections (Add. MSS. 42560, 42561). Warton is best known as the author of the *History of English Poetry*, a project which both Pope and Gray had entertained (a transcript of Gray's scheme is among these papers), and many of the letters touch upon the progress of this book. But he had also very varied interests extending over a wide field of classical and literary scholarship, and these letters written between 1744 and 1790 by many of the most prominent scholars of the day touch upon a great number of topics of literary interest. Among the writers are his brother Joseph, Headmaster of Winchester College; Robert Dodsley (chiefly about the publication of Joseph Warton's *Essay on Pope*); Thomas Percy, who consults Warton about his *Reliques*; Bishop Warburton, who writes about his quarrel with Bishop Lowth, the famous cancelled passage in the Oxford Theocritus of 1770, &c.; Edmond Malone, discussing points of sixteenth-century bibliography (Warton's letters to Malone are in Add. MS. 30375); and George Steevens, writing lively letters on the Chatterton controversy (Warton's own

letters to Percy on this subject are in Add. MS. 32329). The collection provides interesting illustrations of the methods and the manners of English literary scholarship at a critical period, and has considerable biographical interest. Warton has used blank pages of some of the letters for drafts of poems, often very illegible. R. F.

54. WORDSWORTH AND COLERIDGE MANUSCRIPTS.

THE publication in 1798 of *Lyrical Ballads* is one of the major landmarks in the history of English poetry. Very few copies were sold at the time, and the publisher, Cottle, in the following year transferred his copyrights to Messrs. Longman. Some improvement in the sales appears to have occurred in the winter of 1799-1800, and in the course of the latter year Wordsworth resolved to issue a new and enlarged edition, which (dated in 1800) eventually appeared in two volumes in January 1801. Mr R. G. Longman has just deposited in the Department of Manuscripts on indefinite loan the 'copy', as sent through the post to the printers, of a large portion of this second edition. More exactly, it comprises the greater part of vol. II and a small portion of vol. I. It includes the preface, a number of complete poems, a table of contents, corrections to poems not copied in full, and letters to Mr (afterwards Sir Humphry) Davy and to the printers, Messrs. Biggs and Cottle. The manuscripts are in various hands, among which are those of Wordsworth himself, his sister Dorothy, Coleridge, and probably Sarah Hutchinson, Wordsworth's sister-in-law.

Along with the foregoing, Mr Longman has also deposited other valuable Wordsworth and Coleridge material. First must be mentioned the 'copy' for the edition of *Lyrical Ballads* issued in 1802. This consists of the printed volumes of the 1800 edition with manuscript additions and alterations, mainly in the hand of Dorothy Wordsworth. Secondly there is the manuscript 'copy' of the *Poems in Two Volumes* of 1807, in various hands, chiefly that of Sarah Hutchinson, but with insertions by Wordsworth and Coleridge. Loosely inserted at the beginning of this volume are four letters of Coleridge, all to the firm of Longman, ranging in date from 1800 to 1807 and all of them of great interest.

All these manuscripts (except the four letters just mentioned) are described and in part published by W. Hale White, *A Description of the Wordsworth and Coleridge Manuscripts in the Possession of Mr T. Norton Longman* (Longmans, Green, and Co., 1897). It is hardly necessary to say that, showing as they do, with their many additions, alterations, and deletions, some at least of the stages through which poems like 'Michael', 'Ruth', the 'Ode to Duty', 'The Ancient Mariner', and 'Love' passed before they reached the form in which we know them, they are of the highest interest and value to all lovers of English poetry. By the terms of the loan they are to be available to students in the same way as manuscripts forming part of the collections.

One further volume must be mentioned, though it contains the work of an author whose fame, once bright enough, is now dimmed. This is the autograph manuscript of Southey's translation of 'Amadis of Gaul', written in the author's neat, compressed hand, with very few corrections.

H. I. B.

55. THE BROCKMAN CHARTERS.

AN acquisition of considerable interest to Kentish topographers has been made by the Department of Manuscripts through the generosity of the Brockman family, who have presented, through Miss Phyllis Brockman, a large collection of charters and other documents relating to the family and its estates in Kent. So extensive a collection will take time to arrange, and it is not yet possible to give any detailed information as to what it comprises, but it can be said already that the documents included number more than 2,500 and extend in date from the thirteenth to the nineteenth century. There are many medieval charters, including accounts, wills, and other family deeds, and also papers connected with litigation on tenancy and tithing disputes, and parliamentary elections. The collection forms in fact an unusually continuous series of manorial and estate records.

H. I. B.

56. THE PIGGOTT PAPERS.

ONE of the anomalies of English history is the fate that befell the chief weapon used by Great Britain to strike down Napoleon: for not only was it discarded during the nineteenth century in

deference to foreign opinion, its use being condemned as contrary to International Law, but even its natural advocates abandoned its defence. The British use of Sea Power, together with English conceptions of the International Law relating to blockade, contraband, &c., remained under condemnation until an American admiral (Mahan) inferred, and the Great War demonstrated, that the former British position might indeed bear justification. A distinguished jurist, Sir Francis Taylor Piggott (formerly Chief Justice of Hong Kong), approaching the study from the historical and legal standpoint, undertook the task of vindicating the British attitude. Unhappily, Sir Francis died before the publication of his work (the 'Law of the Sea' series) was completed; but by the generosity of his widow, Lady Piggott, his papers have been presented to the Department of Manuscripts, where they are now incorporated as Add. MSS. 42525-42554, and where they will be made available to students as soon as their arrangement is completed. H. R. A.

57. A RARE EARLY PRINTED PSALTER.

THE Department of Printed Books has lately come into possession of a volume entitled *Psalterium cum hymnis secundum usum et consuetudinem Sarum et Eboracensem*, and printed at Paris at the expense and cost of the honest merchant Franciscus Byrckman on 7 June 1522. This is of particular interest from the liturgical point of view, since service books for the use of York, whether singly or in combination with that of Sarum, are extremely rare. The Museum appears to possess only three other Psalters of the combined uses, and one of these, dated in 1516, was, like the present, paid for by Byrckman, a well-known Cologne bookseller who had an agency in London, the printer in each case being probably the same. The book is a very well-printed quarto, with a cut of the Trinity and the symbols of the Evangelists on the title-page and another of King David and Bathsheba at the end of the first part. The last leaf, bearing Byrckman's device, is supplied in facsimile, but apart from this imperfection, which is common to all but two of the few recorded copies, the volume is in excellent condition. The covers of the original calf binding, which form the doublures of the modern blue



XXVII. GERMAN WOODCUT OF THE CRUCIFIXION

morocco binding, are decorated with stamps which have been thought to be of York origin. The book was formerly in the Ashburnham Library and in that of George Dunn at Woolley Hall.

V. S.

58. A GERMAN WOODCUT OF THE CRUCIFIXION.

A RARE and interesting woodcut recently acquired (Pl. XXVII) is an impression on vellum, in contemporary colouring, of the *Crucifixion* which belongs to the Canon of the Mainz Missal printed at Mainz by J. Schöffer, 1 September 1507 (Weale-Bohatta 631). The Missal is in the British Museum, but does not contain the right woodcut. A perfect copy is in the Landesbibliothek at Dresden, and another was in the Geiger sale at Frankfort on 6 October 1931; in both of these copies the *Crucifixion* is printed on paper.

So far as the figures are concerned, this woodcut ($9\frac{1}{8}$ by $6\frac{1}{2}$ inches) is copied closely from Schongauer's largest engraving of the *Crucifixion* (B. 25), but the four angels are omitted, the drapery of Christ is changed, and the landscape is entirely different. The nimbi are also new and much more richly ornamented than those of the engraving. The transparent nimbus of Christ, through which the veined arm of the cross is distinctly seen, is an unusual feature. This woodcut, not previously recognized as a copy from Schongauer, is not mentioned in the recent detailed catalogue of that engraver's work by Max Lehrs. To left of the Virgin may be seen a monogram, presumably that of the woodcutter (Nagler, *Monogrammisten*, iii, No. 1429). The only woodcut on which it was hitherto recorded as occurring, a *St Martin* in a Mainz Directorium Missal of 1509, is also in the Department. The two cuts are quite dissimilar in style.

Mr. Henry Van den Bergh has presented, through the National Art-Collections Fund, a touched trial proof of a portrait of the Antwerp Jesuit and flower-painter Daniel Seghers (1590-1661) engraved by Pontius after Livens. Only the figure has been engraved, while on the empty background has been drawn, evidently by Livens himself, a design in charcoal and oil-colours for the background of trees, flowering shrubs and a column which appears in the finished state of the engraving.

C. D.

59. PERSIAN AND ARABIC MANUSCRIPTS.

THE Department of Oriental Printed Books and Manuscripts is again indebted to Mr R. S. Greenshields for a valuable gift of manuscripts, nine of which are Persian and one Arabic.

First in interest among the Persian manuscripts is a finely written copy of the *Kulliyyāt* or collected poems of Farīd ul-Dīn 'Aṭṭār, with illuminations. It is particularly remarkable for its colophon (Pl. XXVIII), which is in Uighur, and is as follows:¹

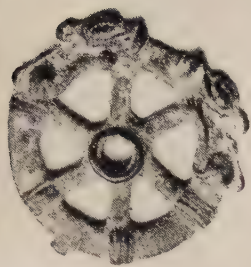
Biresmi Sultan al-as'ad maliki 'l-riḳabi 'l-umat al-muṭaḥḥari bi-makarim al-akhlaḳ al-makhsus bi-'inayati 'llah al-ghani Shahrukh ibni al-Amir Kin(?) al-Ḥusaini üchün (?) Nizam al-Din al-Ḥasanī tarikh sekiz yüz altmış ikide bitidi Dilumanda Ramazan ayining igirmi ikiside.

'Nizām ul-Dīn al-Ḥasanī wrote [this book] on the 22nd of Ramazān, A.H. 862 [corresponding to A.D. 1458] at Diluman by the command (?) and on behalf of the Sultan, the most fortunate, the King, the Protector of the People, purified by the virtues of his character, chosen by the grace of Allāh, the wealthy Shahrukh, son of Amīr Kin (?), al-Ḥusainī.'

This Sultan Shahrukh and his father are otherwise unknown. Diluman is a town in Gilan (vide Dimishḳī's *Cosmography*, edited by Mehren, in index, s.v.).

The other manuscripts are: (1) the *Ghazaliyyāt* of Amīr Khusrau, finely written by the famous calligrapher Sulṭān 'Alī Mashhadī in A.H. 876 (A.D. 1471-2); (2) poems of Amīr Khusrau, copied A.H. 903 (A.D. 1497-8); (3) the poems *Hasht bihisht* and *Ā'īnah i Iskandarī* of Amīr Khusrau, with nineteen coloured illustrations in good style, copied in the seventeenth century; (4) Jāmī's *Haft aurang* or seven mystic *maṣnavī* poems, with illustrations in colour, copied A.H. 988 (A.D. 1580); (5) Jalāl Ṭabīb's romantic poem *Gul u naurūz*, finely written in the early sixteenth century; (6) a Persian mystic poem by Ghazālī Mashhadī, with six illustrations in colour, copied c. A.D. 1600; (7) the *Dīvān* or poems of Ghanī, of the eighteenth century; (8) a manuscript containing two Persian tracts

¹ For the transliteration and translation of this colophon we are indebted to Mr. G. L. M. Clauson, O.B.E.



a



b



c



d



e

XXIX. LURISTAN BRONZES



XXX. LURISTAN BRONZES

on astronomy, of the eighteenth century; and (10) the Book of Psalms in Arabic, for the use of the Greek Church, followed by lauds and benediction, of the eighteenth or early nineteenth century.

An Arabic accession of very great importance is a fine copy of the *Nasab ẖuraish* (also known as *Ansāb al-ẖuraish*, or *al-Jamharah fi akhbār il-ẖuraish*), by Abu 'Abd Allāh al-Muṣ'ab ibn 'Abd Allāh ibn al-Muṣ'ab, dealing with the genealogies of the tribe of ẖuraish and containing much valuable information on the history of the tribes of Arabia previous to the rise of Islam. Only one other manuscript of this work is known to exist, viz. that in the Bodleian; and the present copy is in a different and perhaps more ancient recension. It is a folio in a fine Maghribi script, and was copied in A.H. 1131 (A.D. 1719).
L. D. B.

60. MORE LURISTAN BRONZES.

A FURTHER small collection (Pl. XXIX, XXX) of characteristic examples of the 'Luristan' bronzes has recently been obtained for the Department of Egyptian and Assyrian Antiquities, as an addition to those described in the *Quarterly*, Vol. V, p. 109, and to the interesting rein-ring in Vol. VI, p. 32. Since no more definite information is yet available concerning the people and the age which produced these sometimes uncouth, but always workmanlike and occasionally beautiful objects, the examples here illustrated may be regarded for the present simply as good specimens of many of the most notable forms represented in the find. Later exploration will doubtless furnish more information not only about their makers but about the use of certain articles which are not fully intelligible in isolation.

The class of harness-trappings is prominent here, as in the whole range of the Luristan bronzes. Most notable are the two bits (Pl. XXIX, *c*, *e*) with side-pieces in the form of winged goats and of horses; these do not allow in either case so much as five inches for the muzzle of the animal, and the side-pieces must have been inconvenient in use. They have each a single unbroken bar, and in this as in other respects contrast sharply with the link form of bit (Pl. XXX *e*), which is also wider and of far more practical form. In the category of harness accessories may also, perhaps, be reckoned the single ring

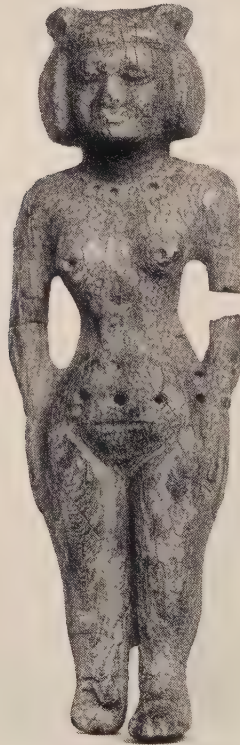
(Pl. XXX *b*) surmounted by the head of a goat with curved horns which provide two subsidiary rings, closed by grotesque animals which stand upon the main ring (total width, $3\frac{1}{4}$ ins.), and also the double ring (width 3 in.) with a double-headed goat figure above, although in neither case is it easy to divine what exact purpose these objects served on the harness. Two pairs of wheel-like roundels (Plate XXIX *a*, plain and ornamented respectively (diameters, $2\frac{1}{2}$ and 2 in.), are flat at the back and convex in front, and were probably once fastened to a leather backing. Three axe-heads are included (Pl. XXIX *b*), and their form should be contrasted with the example illustrated in the *Quarterly*, Vol. V, Pl. LIV *a*. Two of them are distinguished by the prominent projections at the back of the socket; in the larger (length $8\frac{5}{8}$ in.) these take the form of animals' heads, the 'bodies' of which are grotesquely marked by hatched ridges encircling the socket; in the smaller (5 in.) they are plain spikes. The third axe-head ($7\frac{3}{4}$ in.) is the finest of all; the back member is of small size, and the socket is in the form of a lion's mouth from which the blade projects. Other weapons are a bronze dagger (Pl. XXX *a*, length $13\frac{1}{4}$ in.) perhaps of earlier date than the rest, and a finely-shaped arrow-head (Pl. XXIX *d*, 5 in.) of thin metal. The socket ending in a goat's neck and head with bent-back horns (Pl. XXX *d*, $4\frac{1}{2}$ in.) was the handle of a whetstone, like that shown in the *Quarterly*, Vol. V, Pl. LIV *a*, but in the present case the stone is missing. One of the best objects in this collection is the composite ornament on Pl. XXX *c* (height, $11\frac{1}{2}$ in.), consisting of a bell-like base supporting a tube which in turn runs up through the middle of a third member, a pair of confronted grotesques. The latter are often found as a separate piece and there are two more such pairs in this collection. The whole group seems to have been a finial ornament for a staff, and was perhaps completed at the top by one of the long pins, sometimes of iron, which appear among the Luristan bronzes, but are not represented here. Finally there are three bronze bracelets, one of flat and two of round section, with their ends in the form of ram's and duck's heads, and part of a bronze strip with perforations at the edges and an animal face in low relief; this was perhaps part of the decoration of a box or of a scabbard. C. J. G.



b



a



c

XXXI. EGYPTIAN ANTIQUITIES



a



b



c

XXXII. ANTIQUITIES FROM UR

61. EGYPTIAN ANTIQUITIES.

AMONG small objects recently acquired by the Museum the following all have an archaeological interest. A limestone figure of Thoueris (Pl. XXXI *a*), painted a bright red and with traces of blue on her wig, is unusual and almost certainly of the Eighteenth Dynasty. The modelling, particularly of the head, is good, and the way in which the figure rests on its base is very curious. Height 9 inches (25 cm.). A Roman bowl (Pl. XXXI *b*) of blue glazed composition is chiefly interesting for a representation of a camel which is one of three figures in a design in relief running round the side. The remaining figures are of a leopard (?) and a goose or duck, the latter very reminiscent of the finest Eighteenth-Dynasty examples of the hieroglyphic *p*-bird. Groups of plants fill up the intervals. Diam. 5 inches (12.5 cm.). Two smaller objects of more familiar type but rare enough to be welcome additions to the collections are a copper figure of a standing man and an ivory of a naked woman. The man wears a short skirt and wig and must be dated to the late Old Kingdom. Height $4\frac{1}{2}$ inches (10.5 cm.). The ivory (Pl. XXXI *c*) belongs to that class of figurine frequently referred to as dolls, perhaps without sufficient justification. Although the figure is naked she wears a curious head-dress over what is probably a wig. A very similar object, but of pottery, from Deir el Bahari, B.M. 41107, dates the new one to the Eighteenth Dynasty. Height $3\frac{7}{8}$ inches (9.7 cm.).
S. R. K. G.

62. ANTIQUITIES FROM UR.

THE objects from the season 1930-1 that have now been incorporated in the Museum collection are of various dates, and cover the long history of the city. A fine stone vase with lugs for suspension is probably of the period of the First Dynasty of Ur. A broken stone socket (?) with an inscription of a *šabru* priest dedicating the object to the deity *Nin. EZEN + LA*, for the life of Naram-Sin king of Agade and of Enmenanna, perhaps the local governor, is of importance because the signs are not the characteristic monumental signs of the period, but more closely resemble those of the Gudea-Third Dynasty of Ur writing. A rough limestone

figure of a woman (Pl. XXXII *a*), poorly worked, may be assigned to a later date than the Third Dynasty, but the upper half of a fine terra-cotta figure (Pl. XXXII *c*), of which the flesh is picked out in red paint that shows a tendency to disappear, must belong to the period 2300–2100 B.C., as does also a small copper figure of a goddess, which once had inlaid eyes and forearms (Pl. XXXII *b*). A terra-cotta box-lid decorated with six snakes may also be assigned to the later Sumerian period. Small objects of interest include a cornelian seal with a Hebrew inscription of the fifth or fourth century B.C., a silver ring with intaglio of a fantastic animal, a small glass vase and glass beads of the second half of the second millennium B.C., three seals of the third millennium, of a type similar to those found on sites in the Indus Valley, an agate 'knuckle-bone', and an iron dagger-blade. S. S.

63. GEOMETRIC BRONZES FROM POTIDAEA.

THE group of bronzes illustrated on Pl. XXXIII represents a series recently acquired by the Department of Greek and Roman Antiquities and said to have been found at Potidaea. This provenience may well be correct, for nearly all the types shown here were already known from finds of Early Iron Age material in Macedonia, particularly at Chauchitza, north of Thessalonica. They doubtless came from a cemetery, and the variety of forms points to several graves.

The spearhead is an ordinary Mycenaean and Hellenic type, and the fact that it is made of bronze is not significant of date. The spiral fibula has a primitive design, but does not seem to be as old as it looks in Greece, since it occurs with mature Geometric pottery at Sparta and elsewhere. But it is also a Continental European form. The other fibula, with buttoned catch-plate, is specifically Greek, and Late Geometric. It stands close to the elaborately engraved Boeotian and Attic examples, and must bring the lower limit of date down to the eighth century B.C. The beads on the right of this fibula are well-known forms; the rosette at the far end of the row has a flat loop behind for a strap; the large pendant below this has broken rings at its base, not crescents; and the little jugs below the spearhead,



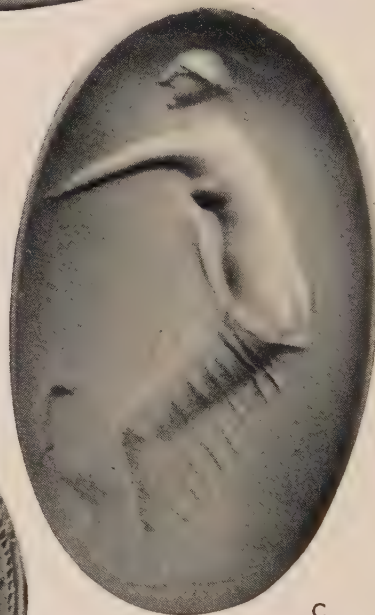
XXXIII. GEOMETRIC BRONZES FROM POTIDAEA



a



b



c



d



e



e

XXXIV (a-d). GREEK ENGRAVED GEMS (3:1)
(e). GOLD STATER OF SAMOS (?) (3:1)

models of a characteristic Macedonian shape with cut-away neck, seem also to have been pendants or beads. A larger jug (height 9 cm.) bears incised decoration like its pottery prototypes.

The most remarkable feature of this group is the series of pendants represented in the top row. There are twenty-one of these, and no two are exactly alike in size and design. Most of them are decorated with rectilinear engraving on the solid portion of the back (turned to the front in three examples in the Plate). That they were meant to hang from a strap is indicated by the flat stud at the end of each, like that on the bird-and-cage pendant (broken) in the middle row. The linear figures at their other ends are explained by a larger example, also from North Greece, in the Fitzwilliam Museum at Cambridge, brought to my notice by Miss Winifred Lamb, in which the figure comes closer to its original model of a squatting man or ape. An ape is the more likely, since such figures occur in decorative metal work of Submycenaean and Villanovan styles. This Egyptian or Phoenician motive suggests, like the Hellenic fibula, that the Geometric art of Macedonia did not all come from the North.

E. J. F.

64. A HELLENISTIC INTAGLIO.

HELLENISTIC gems are always interesting as being transitional between Greek and Roman conceptions of gem-engraving. Their style is in accordance with the general character of the art of the period, and the treatment, while aiming at an effect of softness, tends to be rough and sketchy, but the conception is usually fine. The gem illustrated (enlarged 3 diam.) in Pl. XXXIV *c*, which has recently been acquired by the Department of Greek and Roman Antiquities, is a typical example. It is a sard of exceptional size (height 30 mm.) and in the form of a highly convex oval. The subject of the design is Aphrodite, a typical selection from the stock repertory of the period, but the type here appears to be a rare one, if not unique. The goddess is draped round the lower limbs, and stands in a stooping attitude with arms extended; at her side is a crane.

On Pl. XXXIV (*a, b, d*,) will also be found illustrated the three gems described in the preceding issue of the *Quarterly* (p. 34). H. B. W.

65. A GOLD STATEROF SAMOS (?).

THE Department of Coins and Medals has recently acquired a unique gold stater (132.0 grains) of a city of Asia Minor struck towards the end of the fourth century B.C. (Pl. XXXIV_e, enlarged 3 diam). The obverse shows a female head with flowing hair wearing ear-rings and necklace with pendant beads, wreath and mural crown. This must represent, under one of her many names, the Anatolian mother-goddess whom the Greeks usually identified with Artemis or Hera. On the reverse is a finely modelled bull charging; above him is a trident and below a bunch of grapes flanked by traces of two letters.

A similar piece in the collection of Monsieur Jameson of Paris, which has a club as symbol in place of a trident and has no trace of symbol or letters beneath, has been attributed to Phygela in Ionia. This attribution is based on the similarity of the types, and the head on the obverse would then be that of Artemis Munychia. The traces of letters apparent in the exergue of our coin, however, must throw some doubt on this attribution. The letters, which seem to have been first engraved and then erased from the die before use, appear to be ΣΑ. Other gold staters of the period, such as those of Pergamum and Cius, do not bear an ethnic inscription, and, as the parallel Jameson coin has none, it may be that these letters were merely the initials of the mint official, which on consideration were deemed superfluous in view of the additional symbols. If, however, they are the initial letters of the issuing city, that city can hardly be other than Samos, to which the types are no less appropriate than to Phygela.

E. S. G. R.

66. TWO RARE ENGLISH COINS.

TWO English coins of exceptional rarity have recently been acquired. The first, a gold half-noble (weight 60.5 grains) of the reign of Edward III is of the very rare coinage of 1346. The gold noble was first struck in 1344 at the weight of a fraction over 136 grains; the weight was reduced in 1346 to 128.6 grains, and it was only in 1351 that the gold standard was successfully established with a noble of 120.6 grains. The gold coins of the 1346 issue are distinct in style; like later issues they bear in the centre of the reverse the initial of the King's name, not the L of London which marked

the 1344 coinage; their large round lettering distinguishes them from later coins. The British Museum now possesses the only three half-nobles known of this coinage.

The second piece, a piedfort in silver, struck from the dies of the earliest half-groat (1351), is a unique coin well known to collectors. The original purpose of making these heavy pieces is uncertain; they do not represent a regular multiple of the coin for which the dies were made; the present example, weighing 321 grains, represents a half-groat of 36 grains. It is believed that they were made to serve as models for the graver's workmen, and this explanation has some support in the rarity of such pieces and in the fact that they usually represent the earliest style of a particular issue. This half-groat, which in condition is perhaps the finest silver piedfort of the English coinage, has the Roman form of the letter M; this occurs on the earliest coins struck under the indenture of 1351, which for the first time put a half-groat into currency. G. C. B.

67. AN ANCIENT PERUVIAN POTTERY VASE OF THE NASCA TYPE.

THE vase illustrated on Pl. XXXV has been presented, through the National Art-Collections Fund, by Mr Henry Van den Bergh. It is a vase of Nasca type, from Southern Peru, globular in shape, with the characteristic twin spouts. It is an unusual specimen, from the point of view of size and brilliance of colouring. The design is a monster in bird form, apparently devouring a human head, and the colours, imposed on a white ground and outlined in black, are crimson, orange, purple, and buff.

According to the sequence-dating accepted at the present day, this class of pottery, made by artisans who had no knowledge of the potter's wheel, dates from between the second century B.C. and the second century A.D., that is to say some centuries before the rise of the Inca in Peru. T. A. J.

68. ANCIENT PERUVIAN VASES, DEPOSITED ON PERMANENT LOAN BY H.R.H. THE PRINCE OF WALES.

HIS Royal Highness has been so gracious as to deposit in the National Collection four Ancient Peruvian pottery vases pre-

sented to him on his recent journey to South America. Two of these are supreme examples of the ceramic art of the Nasca Valley in Southern Peru, which, between 200 B.C. and 200 A.D., produced the most notable polychrome pottery achieved by any people ignorant of the potter's wheel.

The larger of these is spherical in form, with narrow twin spouts, a pattern which limits evaporation, and, at the same time, facilitates pouring. The ornament is slip. On a dark red ground is the figure of a supernatural personage, bearing the attributes of the centipede, outlined in black, and painted in white, buff, dark orange, pale orange and purple. The range of colour, and the high burnish of the surface, are typical of the Nasca Valley, and cannot be paralleled in the ceramic products of any people at a similar stage of primitive culture.

The other is a vase with spherical body and tall 'flaring' rim. On the body is painted a human face in red, black and buff, on a dark-brown ground; and, on the rim, a series of 'monsters' in black, red, orange and buff, on a ground of white.

The remaining two specimens come from the Truxillo region in Northern Peru. One is a double whistling vase, of red ware, with a seated human figure, and about the same date as the Nasca vases. The other is a black vase, with supernatural figure in relief, and is about a thousand years later.

T. A. J.

69. A WAMPUM BELT OF THE IROQUOIS TYPE.

THIS belt, which is presented by the Trustees of the Christy Fund, comes from the Plains Indians of North America. The shell bead-work of the North American Indians, known as 'wampum', has hitherto been represented in the British Museum Collection by a few inferior specimens. By the generosity of the Christy Trustees a belt of this material, which may be regarded as a paramount example, has been added to the National Collection.

It measures 24.5 in. long, and 4 in. broad, and is composed of shell beads, cylindrical in form, prepared from the *Venus mercenaria* clam. The beads are strung on leather, and are so arranged that a series of purple zigzags appear on a white ground. The use of these



XXXV. PERUVIAN VASE OF NASCA TYPE



XXXVI (a). PERUVIAN VASES FROM NASCA



XXXVI (b). WAMPUM BELT

beads, prepared by implements of stone, dates from pre-European times, and belts of this class were used ceremonially, by exchange, in negotiations between tribes, especially in 'peace-making'. After the Discovery, they were frequently handed to Europeans when land was purchased from the paramount tribes. For instance, William Penn received from the natives a number of belts when he obtained the cession of the land which is now Pennsylvania. These belts, for many years in England, were repurchased by America and are now in the Museum of the American Indian in New York.

In the early days of colonization, wampum became a currency, produced in large quantities by means of metal tools, the purple beads being reckoned as five to the penny and twice the value of the white, and was legal tender in the new country up to forty or fifty shillings.

The belt presented by the Christy Trustees appears to be composed of beads prepared by primitive methods and therefore antedates the arrival of Europeans. This suggestion is also supported by the method of stringing, which is typically native. T. A. J.

70. BASE-METAL SPOONS.

SOME interesting specimens of medieval and later spoons in base metal have recently been presented to the Museum by the well-known collector and authority on the subject, Mr Norman Gask, in association with Mrs Gask; and three are here described, with illustrations (Pl. XXXVII) of actual size.

An early spoon (*a*) of about 1430, from the Charles Port Collection, is shown, with a 'writhen' or twisted knop and the mark *w* in the bowl. This is a rare type, especially in pewter, of which the present example is made.

The latten spoon (*b*) from the same collection, perhaps monastic, of the fifteenth century, is of the uncommon 'Monk's Head' variety, the knop representing the half-figure of a monk with a cowl, his hands being folded in front. The provenance of these spoons is unknown; they may be foreign. Another, in pewter, is in the Victoria and Albert Museum.

The third (*c*), from the Kirkby Mason Collection, which was found by excavation, is of pewter, with a 'diamond-point' knop. It may

be dated about 1500. The only other complete example in a London Museum is at the Guildhall. Base-metal spoons are rarer and, in a sense, more valuable than silver specimens of corresponding types, and throw light on the domestic economy of the less wealthy classes in the Middle Ages.

A. B. T.

71. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

Rupert Brooke MSS. (1) Field note-book with lecture notes and drafts of lines of war sonnets, 1914; (2) Exercise book with early poems. *Presented by the Trustees of the late Mrs Mary R. Brooke, through Dr G. Keynes.*

Three autograph letters of Hannah More, 1788-1818, with biographical material. *Presented by Mrs Olga C. Hopkinson, supplementing the gift of her sister, Dame M. M. Wills.*

Correspondence of James Brant, British Consul at Trebizond and Erzeroum, nineteenth century. *Presented by James Brant, R.N., retired.*

An original letter, signed, 21 October 1881, from Mr Gladstone to the donor's father Francis Broemel, foreign editor of the *Wiener Allgemeine Zeitung*, in reference to the phrase 'Hands Off' used by Gladstone in an interview with him on the subject of Bosnia and Herzegovina. *Presented by Mr Percy Rudolph Broemel.*

A series of eighteen letters, 1845-57, from Sir Henry Layard to Miner K. Kellogg, an American artist and art critic. These letters are complementary to the seven letters from Kellogg to Layard in the Layard Papers already in the Department. They refer, among other things, to Layard's excavations. *Presented by Mrs Virginia Kellogg Snyder.*

Journal of William Pole, F.R.S., 1844. *Presented by Mr W. Poel.*

Hymns of Dr Philip Doddridge; holograph, eighteenth century. *Bequeathed by Mr C. S. Ferram.*

Papers of Capt Thomas Nairne relating to American Indians, 1708. *Presented by Messrs J. K. and W. P. Lindsay, W.S.*

Inventory of Indian manuscripts and paintings left in Mexico by



XXXVII. BASE-METAL SPOONS

Boturini; Spanish, early nineteenth century. *Also papers relating to Central America, early nineteenth century. Presented by Capt. W. H. Gleadell.*

Three letters of Florence Nightingale to the donor's uncle Sir James Mouat, V.C., K.C.B., Surgeon-General (1864), 1855-6; a letter from Dr Joseph Mazanowski, a Russian military officer, to the same, 1859; and a letter to the same from the commissioners sent by the Duke of Newcastle to inquire into the condition of the British sick and wounded, Scutari, 1854. *Presented by Miss Kay-Mouat.*

Two letters of the Rev. C. H. Spurgeon, and one from his father, to Mr A. J. Millwood, 1887-9. *Presented by Mr Philip Millwood.*

(i) A holograph letter of Tolstoy to the donor, 1909, with a copy of the letter to which it was a reply; (ii) One of General Gordon's currency notes at Khartoum differing from any of his notes in the Department. *Presented by Miss Mary Fenner.*

Remains of Mr John Oldham in Verse and Prose. Jo. Hindmarsh: London, 1684. The first edition. *Presented by Messrs Birrell and Garnett through the Friends of the National Libraries.*

The Brotherton Library. A catalogue of ancient manuscripts and early printed books collected by Edward Allen, Baron Brotherton of Wakefield, compiled by J. A. Symington. Printed for private circulation: Leeds 1931. *Presented by the Brotherton Library.*

A collection of sixteen publications of the Carnegie Institution of Washington. *Presented by the Carnegie Institution.*

Autógrafos Hispanoamericanos. Buenos Aires, 1931. *Presented by Sra Dña Celina González Peña de Calzada.*

Éloge de la Typographie prononcé par S. E. Monsieur Pierre de Margerie. Cranach Presse: Weimar, 1931. With an initial by Eric Gill and Aristide Maillol. A special copy printed on vellum and bound in red crushed morocco. *Presented by Count Harry Kessler.*

Dialogus de contemptu mundi. Bernardus de Misinta: Brescia, c. 1495. *Presented by Mr F. F. Madan.*

Rev. W. Tuckwell: A. W. Kinglake. A biographical and literary study. George Bell & Sons: London, 1902. A grangerized copy, with a number of portraits and letters. *Presented by Miss Gertrude Tuckwell, C. H.*

A Pope Library. A catalogue of plays, poems and prose writings by Alexander Pope collected by Thomas James Wise. Printed for private circulation: London, 1931. *Presented by Mr T. J. Wise.*

The complete Tipiṭaka or Pali Buddhist Canon of scripture, in forty-five volumes, recently printed by H.M. The King of Siam as a memorial to the late King Rama VI. *Presented by H.M. The King of Siam.*

Paramattha-mañjūsā, Ānanda's commentary on the Visuddhimagga of Buddhaghosa. *Presented by H. E. Chao Phya Abhai Raja.*

A letter from the Dalai Lama of Tibet to Mr H. H. Hayden. Manuscript. *Presented by Mrs Stanford.*

A collotype reprint of the Rongo. *Presented by Viscount Shibusawa.*

Philip Connard, R.A. Water-colour sketch (landscape). *Presented anonymously.*

Two drawings and twenty-one etchings by Julius Komjati, A.R.E. *Presented by the artist.*

Nine prints by Charles Sims, R.A. *Presented by Mrs Sims.*

A colour print, 'Epilogue', by the same. *Presented by Mr J. R. G. Exley.*

Five drawings (studies for sculpture) by Henry Pegram, R.A. *Presented by the artist.*

A large selection of book-plates and other engravings and etchings by S. L. Smith, and the catalogue of his engraved book-plates. *Presented by Mr Charles E. Goodspeed.*

L'Ombre de la Croix, by Tharaud; Les Campagnes hallucinées by Verhaeren: L'Oeuvre de F. Brangwyn, 1922 (Paris). (Three Éditions de luxe, illustrated by F. Brangwyn, R.A.) *Presented by the artist.*

Four pencil drawings of flowers by Edward Ingram Taylor (1855-1923). *Presented by Mrs Taylor.*

Faience vase in form of seated Oriental Goddess, from Kameiros. Seventh century B.C. *Presented by Cav. N. Zitelli.*

Two stones from the Syrian desert, one bearing an Arabic inscription, the other carved with rude animal figures. *Presented by Sir Frederick Palmer.*

One hundred and thirty-seven miscellaneous British and European coins. *Presented by Miss Ellen Garside.*

Seven gold and three silver and fourteen bronze Roman coins and silver Anglo-Saxon coins found at Richborough. *Presented by the First Commissioner of H.M. Works.*

A gold sequin of Sultan Selim II of Turkey, struck in Serbia in 974 A.H. *Presented by Mr T. B. Clarke-Thornhill.*

The only known specimen of the seventeenth-century token of the Boar's Head, Bristol. *Presented by Mr J. E. Pritchard, F.S.A.*

Three bowls of Indo-Chinese Pottery, found near Hanoi. From the collection of Monsieur A. A. Pouyanne. *Presented by Sir Percival David, Bart.*

Series of early palaeolithic implements from the south bank of the Stour, above Fordwich, Kent. *Presented by Dr E. H. Willock.*

Flint celt of exceptional quality from a working-floor at Grime's Graves, Norfolk. *Presented by Mr A. L. Armstrong and Dr R. V. Favell.*

The cinerary urns of late Bronze Age excavated from a barrow in the New Forest, at Colbury, Lyndhurst, by Mr J. P. Preston. *Presented by the Forestry Commissioners.*

A latten apostle spoon with St John, and another with lion knop, both about 1650. *Presented by Mr and Mrs Norman Gask.*

RECENT PUBLICATIONS.

THE *Prisms of Esarhaddon and of Ashurbanipal*, by Dr R. Campbell Thompson, F.S.A., contains copies of two new cuneiform texts found at Nineveh during the excavations conducted there in the season 1927-8, which serve to restore long passages hitherto lost in an important inscription of Esarhaddon, and to give new historical information as to Ashurbanipal. Dr Campbell Thompson has given a transliteration and translation of the texts, with brief notes. (Price 10s.)

The new edition of Sir E. A. Wallis Budge's *Babylonian Legends of the Creation* has been revised, new material translated, and three new illustrations included. (Price 1s. 6d.)

In 1909 the Trustees published a Catalogue of Tamil Printed Books contained in the British Museum, which was the first compre-

hensive bibliography of a Dravidian literature to see the light. The work was begun nearly forty years ago by Dr G. U. Pope, who, however, soon retired from the task; his titles were revised by Mr Barnett, by whom large additions were made, bringing the work up to date. Since 1909 Tamil literature has been growing rapidly, and it has become necessary to print a *Supplementary Catalogue* of the Tamil Printed Books collected by the Museum, which, although it covers the output of little more than twenty years and is severely compressed in cross-references, is considerably larger than the former Catalogue. It has been compiled by Mr Barnett, who in his preface calls attention to the rapid increase of Tamil works in history, drama, fiction, and religious poetry, as well as in other departments of literature. The volume is in the same format as its predecessor, and is sold at the price of three guineas.

Reproductions recently issued are:

Two large colour reproductions, of a Japanese painting by Ritsu-O (1662-1747) of birds on a camellia tree in snow; and of a sixteenth-century Mogul painting of Prince Nūr Ad-Dahr rescued from drowning by the Prophet Elias, at 5s. each.

Coloured process reproduction from the Book of Hours of John Duke of Bedford (French, about 1423), representing the Duke kneeling before St George. 1s.

Postcards (coloured) in sets of six: (1) the Mosaic 'Standard' from Ur; (2) Sumerian objects from the Royal Graves at Ur; (3) Egyptian Gods; (4) Wooden Models from Egyptian Tombs. 1s. per set; single cards 2d. each.

APPOINTMENT.

THE following appointment to an Assistant-Keepership has been made by the Principal Trustees:

In the Department of Ceramics and Ethnography:

Roger Soame Jenyns, B.A., of Magdalene College, Cambridge, transferred from the Colonial Service.

RECENT PUBLICATIONS

CATALOGUE OF THE SILVER PLATE, MEDIAEVAL AND LATER, bequeathed to the British Museum by SIR AUGUSTUS WOLLASTON FRANKS, K.C.B. Pp. xxxviii + 58, with 62 plates. 1928. £2 10s.

SIX EARLY PRINTED MAPS . . . exhibited . . . on the Occasion of the International Geographical Congress, 1928. Pp. 4, with 6 plates. 1928. 6s.

FOUR MAPS OF GREAT BRITAIN DESIGNED BY MATTHEW PARIS ABOUT A.D. 1250. Pp. 11, with 4 plates. 1928. 12s. 6d.

SUPPLEMENTARY CATALOGUE OF SANSKRIT, PALI, AND PRAKRIT BOOKS ACQUIRED DURING THE YEARS 1906-1928. By L. D. BARNETT, M.A., Litt.D. Pp. vii + cols. 1694. 1928. £7 7s.

SCARABS. By H. R. HALL. Pp. 16, with 4 plates and 33 figures in text. 1929. 1s.

AN EXULTET ROLL ILLUMINATED IN THE ELEVENTH CENTURY AT THE ABBEY OF MONTE CASSINO (reproduced from Add. MS. 30337). With introduction by J. P. GILSON. Pp. 12, with 19 plates. 1929. £1 2s. 6d.

HOW TO OBSERVE IN ARCHAEOLOGY. Second edition. Pp. 120. 1929. 2s. 6d.

GUIDE TO THE EXHIBITION ILLUSTRATING GREEK AND ROMAN LIFE. Third edition. 1929. Pp. 238, with frontispiece and 247 figures in text. 2s.

CATALOGUE OF THE KING'S MUSIC LIBRARY. By WILLIAM BARCLAY SQUIRE, M.V.O., M.A., F.S.A., F.R.C.M.

PART II. THE MISCELLANEOUS MANUSCRIPTS. By HILDA ANDREWS, Mus.Bac. Pp. x + 278. 1929. 10s.

PART III. PRINTED MUSIC AND MUSICAL LITERATURE. Pp. iv + 384. 1929. 15s.

CATALOGUE OF THE MONTAGUE GUEST COLLECTION OF BADGES, TOKENS, AND PURSES. Pp. x + 206, with 8 plates. 1930. 13s.

SHORT GUIDE TO THE SCULPTURES OF THE PARTHENON. Third edition. 1930. Pp. 40, with 39 illustrations. 6d.

A GENERAL INTRODUCTORY GUIDE TO THE EGYPTIAN COLLECTIONS. New edition. 1930. Pp. 460, with 233 illustrations. 2s. 6d.

A CORPUS OF ITALIAN MEDALS OF THE RENAISSANCE BEFORE CELLINI, by G. F. HILL. Two vols.: text, pp. xvii + 371, and 201 plates. 1930. £7 7s.

CATALOGUE OF BOOKS PRINTED IN THE FIFTEENTH CENTURY NOW IN THE BRITISH MUSEUM. Part VI. Italy: Foligno, Ferrara, Florence, Milan, Bologna, Naples, Perugia, and Treviso. Pp. 1 + 301 (599-899), with 31 plates of facsimiles (XLII*-LXXII*). 1930. £3 3s.

COINS OF THE ROMAN EMPIRE IN THE BRITISH MUSEUM. Vol. II: Vespasian to Domitian. With an introduction and 83 plates. By HAROLD MATTINGLY, M.A. 1930. 8vo. £3 3s.

SIR FRANCIS DRAKE'S VOYAGE ROUND THE WORLD, 1577-80. Two contemporary maps. Second edition, revised. 1931. 4to. 3s. 6d.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: By F. N. PRYCE, M.A., F.S.A. Vol. I, Part I. Prehellenic and Early Greek. Pp. viii + 214, with 43 plates and 246 figures in text. 1928. 18s. Part II. Cypriote and Etruscan. Pp. viii + 261, with 6 plates and 132 figures in text. 1931. £1.

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS, B.M. By ARTHUR M. HIND, M.A., F.S.A. Vol. IV. Dutch Drawings of the 17th Century (N-Z and Anonymous). 1931. 8vo. £2 10s.

THE STURGE COLLECTION: An Illustrated Selection of Flints from Britain bequeathed in 1919 by William Allen Sturge, M.V.O., M.D., F.R.C.P. By REGINALD A. SMITH, F.S.A. 1931. 8vo. With 11 plates and numerous illustrations in the text. £1 5s.

CUNEIFORM TEXTS FROM BABYLONIAN TABLETS IN THE BRITISH MUSEUM. Part XLI (50 plates), by C. J. GADD, M.A., F.S.A. 1931. Folio. 16s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii + 328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vol. I, A-Aegidius. Pp. 1004. 1931. Vol. II, Aegidius-Aleu. Pp. 996. 1931. Each £4 (to subscribers £3).

THE PRISMS OF ESARHADDON AND OF ASHURBANIPAL. By DR. R. CAMPBELL THOMPSON. Pp. 36, with 18 plates. 1931. 10s.

BABYLONIAN LEGENDS OF THE CREATION. By SIR E. A. WALLIS BUDGE. New edition. Pp. 76. 1931. 1s. 6d.

REPLICAS AND CASTS of the finest objects from Ur can be supplied to order. List and prices will be sent on application to the Department of Egyptian and Assyrian Antiquities.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES and other Reproductions, issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.